



Mozart's Werke.

SERIE XXIV.

Supplement
No. 1.

REQUIEM.

Köchel's Verzeichniss No. 626.

PARTITUR.

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Serie 24.

S U P P L E M E N T.

Supplement.
Nº 1.

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Köchel's Verz.
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REQUIEM

von

W. A. MOZART.

Köch. Verz. N^o 626.

Mozart's Werke.

Serie 24. N^o 1.

Requiem.

Componirt in Wien 1791.

Adagio.

Corni di Bassetto in F. (M.)

Fagotti. (M.)

Trömbe in D. (M.)

Timpani in D.A. (M.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

SOLO
tasto solo

Adagio.

Tromb. I.
 Tromb. II.
 Tromb. III.
 Organo
 (TUTTI)

TUTTI.
 Re - qui - em ae -
 Re - qui - em ae - ter -
 Re - qui - em ae - ter - nam, ae -

4/3

- qui - em ae - ter - nam do - na e - is, Do - mi - ne, re - qui - em - ae -
 ter - nam do - na e - is, Do - mi - ne, do - na e -
 - nam do - na e - is, Do - mi - ne, re - qui - em ae - ter - nam
 ter - nam do - na e - is, do - na, do - na e - is, Do - mi - ne, re - qui -

7 5 4 3 2 1 7 6 5 4 3 2 1

ter - nam do - na e - is, Do - mi - ne! et lux per - pe - tu - a,
 - is, Do - mi - ne, do - na e - is, Do - mi - ne! et lux per - pe - tu - a,
 do - na e - is, Do - mi - ne, e - is, Do - mi - ne! et lux per - pe - tu - a,
 em - ae - ter - nam do - na e - is, Do - mi - ne! et lux per - pe - tu - a,
 et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is!
 et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is!

Vcl. Bassi. SOLO.
 senza Org.

6 2 5 6 7 8 6 # 6 2 3

6 4 3 6 5 2 4 3

SOLO.

Te de - - - cet hym - - - nus, De - - us in Si - -

Vel.

on; et ti - - bi red - de - tur vo - tum in Je - ru - - sa -

a 2. *b.*

a 2.

TUTTI.

lem. **TUTTI.** Ex - au - di o - ra - ti - o - nem me -

TUTTI. Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

TUTTI. Ex - au - di, ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

Bassi.

6^b 6 6 6 3[#] 6 6 3^b 6 4 3

(TUTTI)

am; ad te o - mnis ca - ro ve - ni -

am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

am; ad te, ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

6 6 6 5 4 4^b 3[#] 2 3^b 4 5[#]

P. 9-18 Japan

discus - sus - rus. Di - es

discus - sus - rus. Di - es

SOLO. TUTTI.

tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete

tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete

tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete, stricte

tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete

dis - cus - su - rus. Di - es

dis - cus - su - rus. Di - es

SOLO. TUTTI.

8

i - rae; di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -

i - rae, di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -

bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do

bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do

8 7

ju - dex est ven - tu - rus, eun - cta stri - cte dis - cus - su - rus.

ju - dex est ven - tu - rus, eun - cta stri - cte dis - cus - su - rus.

Quantus

tasto

Musical score for "Gloria" by Giuseppe Verdi, featuring vocal parts and piano accompaniment. The score includes lyrics in Italian and English, and a tempo marking "tasto".

The score is written for Soprano, Alto, Tenor, Bass, and Piano. The piano part includes a harp-like texture in the upper register and a more rhythmic accompaniment in the lower register.

The lyrics are:

Di - es i - rae, di - es il - la.
 Di - es i - rae, di - es il - la,
 tre - mor est fu - turus, quantus tre - mor est fu -
 Basso.

The tempo marking is "tasto".

tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuneta stri - cte dis - cus - su - rus,

tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuneta stri - cte dis - cus - su - rus,

tasto

cun - eta stri - ete, stri - ete dis - cus - su - rus, cun - eta
 cun - eta stri - ete, stri - ete dis - cus - su - rus,
 stri - ete, stri - ete dis - cus - su - rus.
 cun - eta stri - ete, stri - ete dis - cus - su - rus.
 SOLO.

5 6 7 7 4 4 3 3 2 2 1 1

Tuba mirum.

Andante.

Corni di Bassetto. (S.)

Fagotti. (S.)

Trombone Tenore Solo. (M.)

Violino I. (S.)

Violino II. (S.)

Viola. (S.)

Soprano Solo. (M.)

Alto Solo. (M.)

Tenore Solo. (M.)

Basso Solo. (M.)

Violoncello e Basso. (M.)

Tu - ba mirum, spargens so - - - - - num,

Andante.

tu - - ba mirum, spargens so - num, per se - pulchra re - gi - o - num coget omnes an - te thronum, coget o - mnes an - te

Mors stupebit et na - tu - ra, cum re - sur - get cre - a - tu - ra ju - di - can - ti re - spon - su - ra.
 thro - - - num.

The first system of the musical score consists of two systems of staves. The top system includes a vocal line (Soprano) and a piano accompaniment (Grand Staff). The vocal line begins with a rest, followed by the lyrics "Mors stupebit et na - tu - ra, cum re - sur - get cre - a - tu - ra ju - di - can - ti re - spon - su - ra." The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom system continues the piano accompaniment with similar rhythmic complexity.

Li - - ber scriptus pro - fe - re - tur in quo to - tum con - ti - ne - tur un - - de mun - dus, mun - dus

The second system of the musical score continues the vocal and piano parts. The vocal line (Soprano) begins with a rest, followed by the lyrics "Li - - ber scriptus pro - fe - re - tur in quo to - tum con - ti - ne - tur un - - de mun - dus, mun - dus". The piano accompaniment continues with its complex rhythmic pattern, featuring many sixteenth and thirty-second notes. The system concludes with a final cadence.

This musical score is for the 'Missa in G major, Op. 11' by Johannes Brahms. It is a full orchestral and vocal work. The score is written for Soprano, Alto, Tenor, and Bass voices, along with a full orchestra including strings, woodwinds, brass, and percussion. The music is in G major and 4/4 time. The lyrics are in Latin, and the score includes various musical notations such as dynamics (cresc., f, p, sf), articulation (accents), and performance instructions (Vel., (M.)). The score is presented in a standard musical notation format with staves for each instrument and voice part.

Musical score for "Cum vix justus, justus sit securus?" by Giovanni Battista Pergolesi. The score is for a vocal soloist (S.), a four-part choir (SATB), and basso continuo (Bassi). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The vocal soloist part is marked with (S.) and *mf*. The choir parts are marked with *mf*. The basso continuo part is marked with *mf*. The lyrics are: "cum vix justus, justus sit se - cu - rus? Cum vix justus, justus". The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for the first movement of Brahms' Mass in G major, Op. 11, No. 1. It is a setting of the Kyrie eleison. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (F major/D minor) and the time signature is common time (C). The tempo is marked 'Andante'. The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The lyrics are in Latin: 'sit se - cu - rus, eum vix ju - stus, vix ju - stus sit se - cu - - - rus?'. The piano part features a prominent bass line with a recurring rhythmic motif. The vocal parts enter with a simple, homophonic setting of the Kyrie eleison.

Rex tremendae.

Corni di Bassetto. (s.)
 Fagotti. (s.)
 Trombe in D. (s.)
 Timpani in D.A. (s.)
 Trombone Alto. (s.)
 Trombone Tenore. (s.)
 Trombone Basso. (s.)
 Violino I. (M.)
 Violino II. (S.)
 Viola. (S.)
 Soprano. (M.)
 Alto. (M.)
 Tenore. (M.)
 Basso. (M.)
 Violoncello, Basso ed Organo. (V.)

SOLO
 TUTTI
 Rex!
 Rex!
 6 6 5#

ff

ff

ff

ff

ff

ff

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes -

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - -

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos sal - vas

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos

The musical score is arranged in two systems. The first system consists of eight staves: two vocal staves (Soprano and Alto) at the top, followed by two piano staves (Right and Left Hand) in the middle, and four more staves at the bottom, likely for a four-part vocal setting. The second system consists of five staves, with the first two containing Latin lyrics. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Latin, and the melody is simple and hymn-like.

ta - - - tis, Rex tre - men - - - - - dae ma - jes - ta - tis, Rex tremen - dae ma - jes -

- - - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tremen - dae ma - jes -

gra - tis, qui sal - van - dos sal - vas gra - - - tis, Rex tremen - dae ma - jes -

sal - vas gra - tis, sal - vas gra - - - - - tis, Rex tremen - dae ma - jes -

The musical score is arranged in two systems. The first system contains five staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and three staves for a string quartet (two violins, two violas). The second system contains five staves: a vocal staff (bass clef), a piano accompaniment staff (bass clef), and three staves for a string quartet (two violins, two violas). The lyrics are in Latin and are written below the vocal staves.

System 1:

- Vocal (Treble): *ta - tis, qui sal - van - dos sal - vas gra - tis, Rex tre - men -*
- Piano (Bass): *ta - tis, qui sal - van - dos sal - vas gra - tis,*
- String Quartet (Violins): *ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre - men -*
- String Quartet (Violas): *ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre -*

System 2:

- Vocal (Bass): *ta - tis, qui sal - van - dos sal - vas gra - tis, Rex tre - men -*
- Piano (Bass): *ta - tis, qui sal - van - dos sal - vas gra - tis,*
- String Quartet (Violins): *ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre - men -*
- String Quartet (Violas): *ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre -*

The musical score is arranged in two systems. The first system contains instrumental parts for piano and organ. The piano part consists of a right-hand melody and a left-hand accompaniment. The organ part features a right-hand melody and a left-hand accompaniment. The second system contains vocal parts for four voices (Soprano, Alto, Tenor, and Bass) with Latin lyrics. The lyrics are: "daae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;". The score is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked "p" (piano). The organ part has a "SOLO" marking and a "p" (piano) marking.

daae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

daae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

men - dae, Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

SOLO
p
tasto

Salva me! Sal - va me, fons pi - e - ta - - - tis!

Salva me! Sal - va me, fons pi - e - ta - - - tis!

62 3 6 4 #

Recordare.

Cornodi Bassetto I.(M.)

Cornodi Bassetto II.(M.)

Fagotto I. (S.)

Fagotto II. (S.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano Solo. (M.)

Alto Solo. (M.)

Tenore Solo. (M.)

Basso Solo. (M.)

Violoncello e Basso. (M.)

Vcl. *p*

tr

Bassi. *p*

The first system of the musical score for 'Recordare.' features a 3/4 time signature. The woodwinds (Cornodi Bassetto I & II, Fagotto I & II) and strings (Violino I & II, Viola, Violoncello e Basso) are present. The woodwinds and strings play a melodic line starting with a half note, followed by eighth notes. The woodwinds have a dynamic marking of *p*. The strings have a dynamic marking of *p* and a trill marking *tr*. The vocal soloists (Soprano, Alto, Tenore, Basso) are present but have no notes in this system. The Violoncello e Basso part has a dynamic marking of *p* and a trill marking *tr*. The Bassi part has a dynamic marking of *p*.

The second system of the musical score for 'Recordare.' continues the melodic line. The woodwinds and strings play a melodic line starting with a half note, followed by eighth notes. The woodwinds have a dynamic marking of *p*. The strings have a dynamic marking of *p* and a trill marking *tr*. The vocal soloists (Soprano, Alto, Tenore, Basso) are present but have no notes in this system. The Violoncello e Basso part has a dynamic marking of *p* and a trill marking *tr*. The Bassi part has a dynamic marking of *p*.

Re - - - cor -

Re - -

Quod sum cau - sa

da - re, Je - su pi - e,

Quod sum cau - sa

- cor - da - re, Je - su pi - e,

Vcl.

tu - ae vi - ae, ne me per - das il - la di - e, ne me

ne me per - das, ne me

tu - ae vi - ae, ne me per - das il - la di - e, ne me

ne me per - das il - la di - e, ne me per - das,

Bassi.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

Quae - rens

Quae - rens me,

Bassi.

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

me. re - de - mi - sti tan - tus la - bor

re - de - mi - sti tan - tus la - bor

Musical score for the first system. The piano accompaniment consists of a grand staff (treble and bass clefs) with various musical notations including trills, slurs, and dynamic markings such as *mf* and *p*. The vocal parts are arranged in four staves, with lyrics in Latin. The lyrics are:

non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju - dex
 non sit cas - sus, tan - tus labor non sit cas - sus.
 non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju -
 non sit cas - sus, tan - tus labor non sit cas - sus.

The system concludes with a *Vol.* (Volo) marking and a *p* dynamic.

Musical score for the second system. The piano accompaniment continues with similar notation. The vocal parts continue with the following lyrics:

ul - ti - o - nis, do - num fac re - missi - o - nis! an - te di - em ra - ti - o - nis,
 an - te di - em,
 - dex ul - ti - o - nis, do - num fac re - missi - o - nis, an - te di - em ra - ti - o - nis,
 an - te di - em ra - ti - o - nis, an - te

The system concludes with a *Bassi.* (Bass) marking.

Musical score for the first system. The piano accompaniment consists of two staves (treble and bass clef). The vocal parts include a Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) line. The lyrics are in Latin: "an - te di - em ra - ti - o - nis! In - ge -". The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *tr* (trill). A section marked "Vel." (Veloce) is indicated for the piano part.

Musical score for the second system. The piano accompaniment continues with two staves. The vocal parts (S., A., T., B.) continue with the lyrics: "mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti". The score includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). A section marked "Vel." (Veloce) is indicated for the piano part.

par - ce De - us! qui Ma - ri - am ab - sol - vi - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que
 par - ce De - us! mi - hi quo - que, mi - hi quo - que spem de - di - sti,
 par - ce De - us! et la - tro - nem ex - au - di - sti, mi - hi quo - que, mi - hi quo - que

spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -
 spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -

Sed tu, bo - nus, fac be - ni - gne,
 gnae,
 Sed tu, bo - nus, fac be - ni - gne,
 gnae, Vcl. *tr* *tr* Bassi.

ne per-en-ni cre-mer i-gne! in-ter o - ves lo - cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - ves lo - cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - ves lo - cum prae - sta et ab

et ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra, sta -

et ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

et ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

hoe - dis, ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

(M.)

(M.)

(M.)

tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

Confutatis.

Andante.

Corni di Bassetto. (s)

Fagotti. (s)

Trombe in D. (s)

Timpani in D.A. (s)

Tromboni Alto e Tenore. (s)

Trombone Basso. (s)

Violino I. (M)

Violino II. (S)

Viola. (S)

Soprano. (M)

Alto. (M)

Tenore. (M)

Basso. (M)

Violoncello, Basso ed Organo. (M)

TUTTI
Con - fu - ta - tis ma - le - di - ctis,

TUTTI
Con - fu - ta - tis , ma - le - di - ctis, flam - mis a - cribus ad-

TUTTI

Andante.

The musical score is arranged in a system of staves. The top section includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The piano part features a prominent, rapid sixteenth-note pattern in the left hand. The vocal parts enter with the lyrics "Vo - ca," in a *sotto voce* style, marked **TUTTI**. The lyrics continue with "flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis." and "di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis." The score concludes with a final piano flourish in the left hand.

TUTTI *sotto voce*
Vo - - - ca,
sotto voce
TUTTI
Vo - - - ca,
flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis.
di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis.

The musical score is arranged in two systems. The first system consists of eight staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and four for piano accompaniment (Right Hand Treble, Right Hand Bass, Left Hand Treble, Left Hand Bass). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts enter in the third measure of the system. The second system continues the vocal parts with lyrics and includes a final piano accompaniment staff at the bottom.

Vocal Lyrics:

vo - ca me, vo - ca me cum be - ne - di - ctis.

vo - ca me, vo - ca me cum be - ne - di - ctis.

Piano Lyrics:

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

ma - le-di - ctis, flam - mis a - cribus ad-di - ctis, con - fu-ta - tis ma - le-

di - ctis, flam - mis a - cribus ad-di - ctis, con - fu-ta - tis ma - le-di - ctis, ma - le-

p

sotto voce

Vo - - ca, vo - ca me cum bene - di - ctis, cum be - ne -

sotto voce

Vo - - ca, vo - ca me, vo - ca me cum bene -

di - ctis, flam - mis a - cribus ad - di - ctis.

di - ctis, flam - mis a - cribus ad - di - ctis.

p

The musical score is arranged in two systems. The first system consists of eight staves: four for piano accompaniment (treble and bass clefs, with grand staff notation) and four for vocal parts (treble and bass clefs). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some melodic variation in the right hand. The vocal parts are mostly silent, with some notes appearing in the final measure of the system. The second system consists of four staves: two for vocal parts with lyrics and two for piano accompaniment. The vocal parts have the following lyrics: "di - ctis, vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis." The piano accompaniment continues the eighth-note pattern in the right hand and has some melodic variation in the left hand. The score is marked with a piano (*p*) dynamic.

di - ctis, vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis.

di - ctis, vo - ca me, vo - ca me cum be - ne - di - ctis.

The musical score is arranged in two systems. The first system contains piano accompaniment for the first four measures. The second system contains vocal parts (Soprano, Alto, Tenor, and Bass) with Latin lyrics, followed by a figured bass line.

First System (Piano Accompaniment):

- Staff 1 (Treble): Melodic line with a slur over measures 2-4.
- Staff 2 (Bass): Accompanying line with a slur over measures 2-4.
- Staff 3 (Treble): Empty staff.
- Staff 4 (Bass): Empty staff.
- Staff 5 (Treble): Melodic line with a slur over measures 2-4.
- Staff 6 (Bass): Accompanying line with a slur over measures 2-4.
- Staff 7 (Treble): Rapid sixteenth-note accompaniment.
- Staff 8 (Bass): Rapid sixteenth-note accompaniment.

Second System (Vocal Parts):

- Staff 9 (Soprano): *p* O - ro sup - plex et ac - cli - - - - nis, cor con -
- Staff 10 (Alto): *p* O - ro sup - plex et ac - cli - - - - nis, cor con -
- Staff 11 (Tenor): *p* O - ro sup - plex et ac - cli - - - - nis, cor con -
- Staff 12 (Bass): *p* O - - - ro sup - plex et ac - cli - - - - nis, cor con -

Figured Bass:

6 4 2# 7b 3 6b 5b 7b 3b 6b 4b 2#

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

tri - tum qua - si ci - - - nis. Ge - - - re cu - - - ram,

7 5 3# 6b 5 4# 5 7 3b 6b 4 7b 5b 6b 4b

ge - re cu - ram me - i fi - - - - nis!

ge - re cu - ram me - i fi - - - - nis!

cu - - - ram me - - i fi - - - - nis!

6 4 2# 7b 5 3 6b 4 5 3 7b

Lacrimosa.

Corni di Bassetto. (S)

Fagotti. (S)

Trombe in D. (S)

Timpani in D.A. (S)

Tromboni Alto e Tenore. (S)

Trombone Basso. (S)

Violino I. (M)

Violino II. (M)

Viola. (M)

Soprano. (M)

Alto. (M)

Tenore. (M)

Basso. (M)

Violoncello, Basso ed Organo. (M)

La - crimo - sa di - es il - la,

La - crimo - sa di - es il - la,

This musical score page contains the 'Lacrimosa' movement from Mozart's Requiem. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a full orchestral accompaniment. The music is written in G minor and common time. The lyrics are in Latin: 'qua re-sur-get ex fa-vil-la ju-di-can-dus ho-mo re-us. La-cri-mo-sa'. The score includes various dynamic markings such as piano (p), forte (f), crescendo (cresc.), and sotto voce. There are also performance instructions like '(Tromb. colla Parte)' and '(S.) sotto voce'. The notation includes staves for each voice part and multiple staves for the orchestra, showing complex harmonic textures and melodic lines.

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

6^b — 5^b 4 — 6 4 — 7[#] 5^b 8 7^b 7^b 6 5 4 3[#] 7^b 6 9 8 3

Musical score for a hymn, featuring vocal staves and piano accompaniment. The score includes lyrics in Latin: "Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!".

The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are written below the vocal staves.

The tempo is marked *p* (piano). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The lyrics are:

Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!

The score includes a basso continuo line at the bottom, which provides a numerical bass line for the piano accompaniment.

The image displays a page from a musical score for "Gloria" by Franz Schubert. The score is written for voice and piano. It features multiple staves: two for the vocal parts (Soprano and Alto/Tenor/Bass) and several for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f". A specific instruction "(Tromb.c.2)" is visible, indicating a part for Trombone II. At the bottom of the page, there are lyrics in German: "Do - na e - is re - qui-em! ————— Do - na" and "Do - na e - is re - qui-em! ————— Do - na e - is,". The overall layout is clean and professional, typical of a printed musical score.

e - is, do - na e - is re - qui - em! A - men.

Do - na e - is, do - na e - is re - qui - em! A - men.

e - is, do - na e - is re - qui - em! A - men.

do - na e - is re - qui - em! A - men.

5 6 7 6 5 6 5 6 5 6 5 6 6 #

Domine Jesu.

Andante con moto.

Corni di Bassetto. (s.)

Fagotti. (s.)

Tromboni Alto e Tenore. (s.)

Trombone Basso. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

TUTTI

Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera

Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera a - ni-mas

Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera

Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera a - ni-mas

Andante con moto.

a - ni-mas o - mni-um fi - de-li-um de - functo - rum de poe - nis in - fer - ni, de poe - nis in -

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

a - ni-mas o - mni-um fi - de-li-um de - functo - rum de poe - nis in - fer - ni, de

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni,

6 6 6 7 6 7 6 7 6 3# 3# 5 6 6 5 = 6 4 = f

e - as de o - re le - o - nis!
 e - as de o - re le - o - nis! ne ab - sor - beat e - as tar - tarus, ne ca - dant in ob -

6b = 6 - 6 6 1 1 1 3 6 3b 6b 5 - 6b 5b - 6

ne ab - sor - beat e - as tar - tarus, ne ca - dant in ob -
 ne ob - sor - beat e - as tar - tarus, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant in ob - seu -
 seu - rum, ne ca - dant, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob -

3 6 6 3b 6 5 6 6 3 7 9 6 6 6 5 6 6

scurum, ne ca-dant, ne ca-dant in ob-scu - rum, ne ca-dant, ne cadant in ob-scu -
 rum, ne ca-dant, ne ca-dant, ne ca-dant in ob-scurum, ne ca-dant, ne cadant in ob-scu -
 scurum, ne ca-dant, ne ca-dant, ne ca-dant in ob-scurum, ne ca-dant, ne cadant in ob-scu -
 ne ab-sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scurum, ne ca-dant in ob-scu -

5 9 9 9-4 6 6 3# 6 8-7
 7 7 7-2 5 6 3 2 3-5

SOLO
 rum; sed sig-ni-fer, san-ctus Mi-chael, re- praesentet e - as in lu - cem
 SOLO
 rum; sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e -
 SOLO
 rum; sed sig - ni - fer, san - ctus
 SOLO
 rum;

3# 1 1 1 6 6 6 3# 6 5 4 3 6 7 9 8 7 6 2b 6

san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem

Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem

SOLO sed sig - ni - fer, san - ctus Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem

et am,

san - et am,

san - et am,

san - et am,

TUTTI

quam o - lim A - brahae pro - mi - si sti et se - mi - ni e - jus,

(TUTTI)

10

pro - mi - si - sti et se - mini e - jus, quam o - lim
 A - brahae et se - mini e - jus pro - mi - si - sti, quam o - lim
 quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim
 e - jus, et se - mini e - jus, quam o - lim A - brahae

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 pro - mi - si - sti, pro - mi - si - sti, Vcl. 7 6 7 6 5# 6 5 7 8 3# 9 6 4 7 5 2 3#

quam o-lim A - brahae pro - mi - si - sti et se - mini e - jus, et se -

si - sti, quam o-lim A - brahae pro - mi - si - sti et se - mini e - jus, et

si - sti, quam o-lim A - brahae pro - mi - si - sti et se - mini e - jus,

et

6 4 6 3 6 3 7 5 3# 6 5 4 3# 6 6

a 2.

(s.)

- mini e - jus, et se - mini e - jus, quam o-lim A - brahae pro - mi -

se - mini, se - mini e - jus, quam o-lim A - brahae pro - mi -

et se - mini, se - mini e - jus, quam o-lim A - brahae pro - mi -

se - mini, se - mini e - jus, quam o-lim A - brahae pro - mi - si - sti

3# 6 5 7 6 5 # 6 6 6 7 3# 6 6 5

si - sti; quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

quam o - lim A - brahae pro - mi - si - sti, pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

Hostias.

Andante. (s.)

Corni di Bassetto. (s.) (Senza Tromboni.)

Fagotti. (s.)

Violino I. (M.) (S.)

Violino II. (M.) (S.)

Viola. (M.) (S.)

Soprano. (M.) TUTTI

Alto. (M.) TUTTI Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Tenore. (M.) TUTTI

Basso. (M.) TUTTI Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Violoncello, Basso ed Organo. (M.) SOLO TUTTI

Andante. (s.)

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

This musical score is for a Mass, likely the 'Missa' by Franz Schubert, featuring vocal and piano parts. The score is written in B-flat major and 4/4 time. It includes a vocal line (Soprano/Alto) and a piano accompaniment (Piano/Conductor). The lyrics are in Latin, and the music is marked with dynamic indications such as *f* (forte), *p* (piano), and *cresc.* (crescendo).

The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment, with the lyrics "Ho - sti - as et pre - ces ti - bi, Do - mi - ne, cresc." written below the vocal line.

The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano part includes a variety of musical notations, including chords, arpeggios, and melodic lines. The lyrics are written in a large, clear font, and the dynamic markings are placed below the notes.

lau - dis of - fe - ri - mus; tu su - sci - pe pro a - ni - ma - bus il - lis,

qua_rum ho - di_e, ho - di_e me - mo - ri - am fa - ci - mus; fac
 qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac
 qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac
 qua_rum ho - di_e, ho - di_e me - mo - ri - am fa - ci - mus; fac

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

Andante con moto.

The piano introduction consists of four measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

TUTTI

quam o-lim A - brahae pro - mi - si - sti, quam o-lim
 quam o-lim A - brahae pro - mi - si - sti et se-mi-ni e - jus, quam o-lim A - brahae

TUTTI

Andante con moto.

The piano accompaniment continues with a similar texture of eighth notes. The right hand has some grace notes and slurs. The left hand maintains a consistent rhythmic pattern.

TUTTI

quam o-lim A - brahae pro - mi - si - sti, quam o-lim
 quam o-lim A - brahae pro - mi - si - sti et se-mi-ni e - jus, quam o-lim A - brahae
 A - brahae et se-mi-ni e - jus, pro - mi - si - sti, pro - mi - si - sti,

TUTTI

pro - mi - si - sti, pro - mi - si - sti, *Vel.*

W. A. M. 626.

[illegible]

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

pro - mi - si - sti, *Vel.*

5# 6 5 7 8 3# 9 6 4 7 5 2 8 5 3# 6 6 4 6 4 2

pro - mi - si - sti et se - mi - ni e - jus, et se - mini e -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

6 3 8 3 7 3# 6 5 4 3# 6 6 3# 6

W. A. M. 626.

- jus, et - se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim Abrahæ promi -

5 7 6 5 # 6 6 6 7 # 6 6 5

A - bra - hae pro - mi - si - sti, et se - - - mi - ni e - - - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.
 si - sti pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.

Sanctus.

Adagio.

Corni di Bassetto. (s.) **Fagotti.** (s.) **Trombe in D.** (s.) **Timpani in D.A.** (s.) **Violino I.** (s.) **Violino II.** (s.) **Viola.** (s.) **Soprano.** (s.) **Alto.** (s.) **Tenore.** (s.) **Basso.** (s.) **Violoncello, Basso ed Organo.** (s.)

Adagio.

Adagio.

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter -

tasto 6 4 5 6 6 7 3#

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The tempo is marked *Allegro*. The key signature has two sharps (F# and C#). The time signature is 3/4. The lyrics are: "ra glo - ri - a, glo - ri - a, glo - ri - a tu -".

ten.

ra glo - ri - a, glo - ri - a, glo - ri - a tu -

ra glo - ri - a, glo - ri - a, glo - ri - a tu -

6 5 7 5 7 6 5 7 6 5 7 6 5 3

Allegro. tacet.

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The tempo is marked *Allegro*. The key signature has two sharps (F# and C#). The time signature is 3/4. The lyrics are: "a. O - sanna in ex - cel - sis! O - san - na in ex - cel - sis, in".

a.

a.

a.

a. O - sanna in ex - cel - sis! O - san - na in ex - cel - sis, in

Bassi. *Vel.* Bassi.

Allegro.

0 - san - na in ex - cel - sis! 0 -

cel - sis! 0 - san - na in ex - cel -

san - na in ex - cel - sis!

ex - cel - sis! 0 - san - na in ex -

Vel. *Bassi.*

6 4 — 6 7 5 6 4 2 5 7 3# 7 6 3 9 8 6 6 7 3# 6 6 5 6

san - na in ex - cel - sis! 0 - san - na in ex - cel - sis!

sis! 0 - san - na in ex - cel - sis!

0 - san - na in ex - cel - sis, in ex - cel - sis!

cel - sis! 0 - san - na in ex - cel - sis!

6 6 6 6 6 6 6 6 3 6 6 6 5 5 3 5 6 7 5 5 3

Benedictus.

Andante.

Andante.

Corni di Bassetto. (s.) *mf*

Fagotti. (s.) *mf* *p assai*

Trombe in B. (s.)

Tromboni Alto e Tenore. (s.) *mf* *p*

Trombone Basso. (s.)

Violino I. (s.) *mf* *p*

Violino II. (s.) *mf* *p*

Viola. (s.) *mf*

Soprano. (s.)

Alto. (s.) SOLO. Be - nedictus, qui

Tenore. (s.)

Basso. (s.)

Violoncello, Basso ed Organo. (s.) *mf* *Vel.* *p*

Andante.

p

tr.

SOLO.

Be - ne - di - ctus, qui ve - nit in no - mine Domini, in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mini,

p

Bassi.

p

a 2.

ni, bene-dictus, qui ve-nit, be-ne-di-ctus, qui ve-nit in

benedi-ctus, qui ve-nit in no-mine Do-mi-ni, bene-di-ctus, qui ve-nit in

SOLO.

Bene-dictus, qui venit, bene-di-ctus, qui

SOLO.

Bene-di-ctus, qui ve-nit in no-mine Do-mi-ni, be-ne-di-ctus, qui

no - - mi - ne Do - - mi - ni. Benedictus, qui ve - nit, qui ve - - nit in no - mine

no - - mi - ne Do - - mi - ni. Benedictus, qui - - ve - nit, qui ve - - nit in no - mine

ve - nit in no - mi - ne Do - - mi - ni. Bene - di - ctus, qui ve - nit, qui ve - - nit in no - mine

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

qui ve-nit in no-mi-ne Do-mi-ni.

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

p

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

ni. Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Bene-di-ctus, qui ve-nit, qui ve-nit in no-

cresc. *p assai* *a 2.*

cresc. *p assai* *p assai*

cresc. *fp* *cresc.* *fp* *cresc.* *fp*

no - mine Do - mi - ni, bene - di - ctus, qui ve - nit, bene - di - ctus, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, bene - di - ctus, qui

- mine Do - mi - ni, benedi - ctus, qui ve - nit in no - mine Domini, bene - di - ctus, qui

cresc. *fp*

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne

Vcl. Bassi.

Do - mi - ni, bene - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi - ni.

Do - mi - ni, bene - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.

Do - mi - ni, bene - di - ctus, qui ve - nit, qui ve - nit in no - mine Do - mi - ni, in no - mi - ne Do - mi - ni.

Allegro.

Musical score for a piano and vocal ensemble. The score consists of 11 staves. The first 8 staves are for piano, with the first four marked *ff*. The last three staves are for vocal parts, with the first two marked *ni.* and the third marked *TUTTI.* and *O - san-na in ex-*. The tempo is *Allegro.* and the dynamics include *ff* and *Vel.*

(Tromb. e.v.)
 TUTTI.
 O - san - na in ex - cel -
 TUTTI.
 O - sanna in ex - cel - sis! O - san - na in ex - cel -
 cel - sis! O - san - na in ex - cel - sis, in ex - cel -
 TUTTI.
 O -
 Bassi

sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
 - sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
 - sis! O - san - na in ex - cel - sis, in ex - cel - sis!
 san - na in ex - cel - sis! O - san - na in ex - cel - sis!

Agnus Dei.

Corni di Bassetto. (S) *f*

Fagotti. (S) *f*

Trombe in D. (S) *f*

Timpani in D.A. (S) *f*

Tromboni Alto e Tenore. (S) *f*
(Tromb. c. P.)

Trombone Basso. (S) *f*

Violino I. (S) *mf* *p*

Violino II. (S) *mf* *p*

Viola. (S) *mf* *p*

Soprano. (S) *f*
A - gnus De - i, qui tol -

Alto. (S) *f*
A - gnus De - i, qui tol -

Tenore. (S) *f*
A - gnus De - i, qui tol -

Basso. (S) *f*
A - gnus De - i, qui tol -

Violoncello, (S) *mf* *p*
Basso ed Organo. *mf* *p*

7
5

Musical score for "Gloria" by Giuseppe Verdi. The score is written for voice and piano. It includes dynamic markings such as *mf*, *p*, *ff*, and *p assai*. The tempo is marked "senz' Organo". The score is in Italian, with lyrics in Latin: "lis pec - ca - ta mun - di, do - na e - is -".

SOLO *p* *f*

SOLO *p* *f*

(Tromb. c. P.)

mf *p* *mf* *p* *mf* *p* *mf* *p*

re - qui - em! A - gnus De - i, qui tol -

re - qui - em! A - gnus De - i, qui tol -

sf *mf* *p* *mf* *p* *mf* *p*

coll' Organo $\frac{6}{5}$ $\frac{6}{5}$

Musical score for page 93, featuring vocal and instrumental parts. The score includes dynamic markings such as *mf*, *p*, *ff*, and *p assai*. The lyrics are in Italian, with the text:

lis pec - ca - - ta mun - - di, do - na, do - na e - is re - -
 do - na e - is, do - na
 lis pec - ca - - ta mun - - di. do - na e - is, do - na
 do - na, do - na
 senz' Organo

The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord marked *p* and a tempo marking *senz' Organo*.



qui - em! Agnus De - i, qui
e - is re - qui - em!
e - is re - qui - em! Agnus De - i, qui

TUTTI
coll' Organo

tol - - - lis pec - ca - ta mun - - di, do - na
 tol - - - lis pec - ca - ta mun - - di, do - na
 do - na, do - na

p assai
p assai
p assai
p
p
p
p assai

7b
 5
 6b
 4b
 7b
 5b

Musical score for W.A.M. 626. The score is written for a large ensemble, including vocal parts and instruments. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into two systems. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal parts for Soprano, Alto, Tenor, and Bass, along with a basso continuo line. The lyrics are: "e - is - re - qui - em sem - pi - ter - nam!". The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The basso continuo line includes figured bass notation: 6^b 5^b, 6^b 5^b 3^b, 7^b 6^b 5^b 4^b, 6^b 5^b 3^b, 7^b 6^b 5^b 4^b.

Adagio.

SOLO

Lux ae - ter na lu - - ce - at e - is, Do - mi - ne!

SOLO

Adagio.

Vol.

a2. *f*

a2. *f*

TUTTI

cum sanetis tu - is in ae - ternum: qui - a pi - - us es. Lux ae - ter - na lu - -

Lux ae - ter - na, ae - ter - na, ae - ter - na

Lux ae - ter - na, ae - ter - na, ae - ter - - na

Bassi.

6^b 6 (TUTTI) 6 6 6 6 3^b 6

ce-at e-is, Do-mi-ne, cum san-ctis tu-is in ae-

lu-ce-at e-is, Do-mi-ne, cum san-ctis, cum san-ctis tu-is in ae-

lu-ce-at e-is, Do-mi-ne, cum san-ctis, cum san-ctis tu-is in ae-

tu-is in ae-

ter-num, qui-a pi-us es.

ter-num, qui-a pi-us es. Do-na,

ter-num, qui-a pi-us es.

qui-em ae-

SOLO (p) *tasto*

TUTTI

W.A.M. 626.

[illegible]

nam, et lux perpe - tu-a, et lux per-pe - tu-a lu - ce-at e - is, et lux per -
 na, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per -
 na, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per -

p

Allegro.

pe - tu-a lu - ce-at e - is.

f

Cum sanctis tu - is in ae - ter -

Cum sanctis tu - is in ae - ter -

Allegro.

Cum san - ctis tu - is in ae - ter -
num,
Cum sanctis tu - is in ae - ter -
num, cum san -
num, cum san - ctis tu - is in ae - ter - num.
cum san - ctis tu - is in ae - ter - num, in ae -
num, in ae - ter - num, cum
ctis tu - is. cum sanctis tu - is in ae - ter -
3# 7 6 3# 4 5 6 5 4 2# 6 5 4 2 6 5 4 2 6 5# 6

Cumsanctis tu is in ae-ter
 ter - num, cum san - ctis, cum san - ctis, cum sanctis
 san - ctis tu - is in ae-ter
 num, in ae-ter - num. cum san - ctis, cum sanctis
 num, cum san - ctis tu - is in ae-ter
 tu - is, cum san - ctis, cum san - ctis, cum san - ctis, cum san -
 num, in ae-ter - num,
 cum san - ctis, cum sanctis tu - is in ae-ter

6 9 8 7 5 3# 3 6 4 3 8 7 6 6 5# 4 6 4 3 3# 2 4 3 7 5 6 6 5 6 6 7 8

W. A. M. 626.

num, cum sanctis tu is in ae ter
 ctis, cum sanctis tu is in ae ter num,
 cum san etis tu is in ae ter
 num, cum

3# 4 5 4 3 3b 3# 9b 8 7 6b 6 5 3b # 4 6 7 3b 7 8 6 4 3

num, cum
 cum san etis tu is in ae ter
 num, in ae ter
 san etis tu is in ae ter

6 6 5 6 5 3b 6b 5b 6 4# 6 6# 7b 6 5 4 6 6 5 4 3 2 4

cum sanctis tu is in ae - ter - - num, in ae - ter - - num,
 tu is in ae - ter - - num, in ae - ter - - num, cum san - ctis tu is in ae - ter -
 - num, in ae - ter - - num, cum san - ctis tu is in ae - ter - - num, in ae - ter -
 num, cum san - ctis tu is in ae - ter - - num, cum san - ctis

6 3# 6 3# 6 3# 6 4 3 6 4 6 4# 4# 5 6 6
 6 7 6 5 6 7 6 6 3# 3 6 7 3# 7 4 3 3# 3# 7 6

Vcl.
 Bassi.

num, cum san-ctis tu-is in ae-ter-num, cum san-ctis
 san-ctis tu-is in ae-ter-num, cum san-ctis tu-is in ae-ter-
 tu-is in ae-ter-num, in ae-ter-num, cum san-ctis, cum san-
 cum sanctis tu-is in ae-ter-num, cum san-ctis tu-is, cum
 Bassi. *Vcl.* Bassi.

3# 9b 8 7 5 6 6 5 6 6 3# 6 3# 6 3# 6 6 3# 7

Adagio.

tu-is in ae-ter-num, in ae-ter-num, qui-a pi-us es.
 num, cum san-ctis tu-is in ae-ter-num, qui-a pi-us es.
 ctis, cum san-ctis tu-is in ae-ter-num, qui-a pi-us es.
 san-ctis tu-is in ae-ter-num, qui-a, qui-a pi-us es.

6 :# 6 3# 6 7 7 5 4 5# 7 7 3# 6 6 5#

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG.

MOZART'S WERKE.

Einladung zur Subscription

auf die

Erste vollständige kritisch durchgesehene Ausgabe der Werke

von

Wolfgang Amadeus Mozart.

Mit freudiger Genugthuung erstatten die Unterzeichneten die Mittheilung, dass sie sich die ehrenvolle Aufgabe setzen durften, eine erste vollständige kritisch durchgesehene Ausgabe von *Wolfgang Amadeus Mozart's* Werken zu unternehmen.

Ungeachtet *Mozart's* Name und eine grosse Anzahl seiner Werke überall genannt werden, ist der volle Umfang seiner Productivität, die sämtliche Zweige der Vokal- und Instrumental-Musik umfasste, kaum bekannt; von den 626 Nummern, welche das Verzeichniss seiner Werke aufweist, wurde der **dritte Theil**, weit über 200 Nummern, niemals veröffentlicht, die wirklich veröffentlichten aber vielfach mangelhaft, mit unterschobenen vermisch, von den verschiedensten Verlegern in den verschiedensten Formen herausgegeben.

Es war uns im vorigen Jahrzehnte vergönnt eine vollständige kritisch durchgesehene Ausgabe der Werke *Ludwig van Beethoven's* unter allgemeiner Anerkennung durchzuführen; dieser Ausgabe soll sich die *Mozart*-Ausgabe in musikwissenschaftlichem Werthe, wie in äusserer Ausstattung, in Preis und Erscheinungsweise zur Seite stellen. Diese erste Gesamtausgabe soll **alle bekannten ächten und vollständigen Werke Mozart's** in **kritisch-correcter** Gestalt und würdiger Ausstattung enthalten, sich also auszeichnen durch

Vollständigkeit, Aechtheit und Preiswürdigkeit.

Vollständig soll die Ausgabe werden, denn sie wird mit Ausnahme der Fragmente **alle** bekannten Werke, gedruckte und ungedruckte, enthalten. Als auf eine wichtige Vorarbeit wird sie sich auf »Dr. *Ludwig Ritter von Köchel's* chronologisch-thematisches Verzeichniss sämtlicher Tonwerke *Wolfgang Amade Mozart's*« stützen, so dass jedes einzelne Werk *Mozart's* nach *Köchel's* chronologischer Nummer bezeichnet wird, während zur Zusammenfassung des Gleichartigen die sämtlichen Werke in 23 Serien eingetheilt werden, zu denen eine Supplement-Serie tritt, welche dazu bestimmt ist, einen Bericht über die geübte Kritik zu geben, und werthvolle Fragmente, die der Vergessenheit entrissen werden sollen, sowie auch jetzt verschollene Werke, die später zu Tage gefördert werden sollten, aufzunehmen. An alle Die, welchen diese Aufforderung zu Gesicht kommt, richten wir die Bitte:

uns Mittheilung zu machen, in welchen Händen sich noch von *Köchel* nicht erwähnte Handschriften, revidirte Abschriften und erste Drucke *Mozart'scher* Werke befinden. —

Aecht soll die Mozartausgabe werden durch treue Vergleichung mit den Handschriften und ersten Drucken, an deren Besitzer wir die Bitte um zeitweilige Ueberlassung zum Zwecke der Ausgabe richten. Obgleich *Mozart's* Handschriften wahre Musterbilder sind, wurden doch viele Ausgaben seiner Werke unglaublich vernachlässigt und verstümmelt in der Welt verbreitet und werden nun von grösseren und kleineren Fehlern wimmelnd so fort und fort, Jahr für Jahr und aller Orten gespielt, gesungen und aufgeführt. Gegen die Fluth derartiger kritikloser Ausgaben von unbefugter Hand soll die kritisch durchgesehene *Mozart*-Ausgabe einen abwehrenden Damm bilden.

Die tüchtigsten und zuverlässigsten Musiker und Musikgelehrten haben bereits zugesagt, dem Unternehmen ihre Kräfte zu widmen und grösste Sorgfalt auf die kritisch-correcte Herstellung zu verwenden. Von den Mitarbeitern der Redaction waren die Herren General-Musikdirector Dr. *Julius Riets* in Dresden, *Fr. Espagne*, Custos der musikalischen Abtheilung der königl. Bibliothek in Berlin, *G. Nottebohm* in Wien, Capellmeister *Carl Reinecke* in Leipzig bereits für die Beethovenausgabe thätig; ferner haben

die Herren Dr. *Johannes Brahms*, Dr. *Ludwig Ritter von Köchel* in Wien, Professor Dr. *Joseph Joachim*, Professor *Ernst Rudorff*, Professor Dr. *Philipp Spitta* in Berlin ihre thätige Mitwirkung zugesagt.

Preiswürdig wird die Gesamtausgabe sein, doch, da sie nach innerem Werthe und äusserer Ausstattung die beste und gediegenste sein will und zu gleichmässigem Preise **sämtliche** Werke, nicht eine **Auswahl** des Populärsten bieten wird, kann sie nicht mit den spottwohlfeilen Ausgaben wetteifern, die von den **gangbarsten** Werken immer und wieder gedruckt zu werden pflegen. Der Stich soll einer monumentalen Ausgabe würdig sein, aber keine anständige Raumersparniss ungenutzt lassen, so dass der Preis des Bogens gross Musikformat zu vier Platten nur 30 Pfennige betragen wird, also im Verhältniss zu dem Inhalte ungefähr nur die Hälfte der üblichen Musikalien-Preise. Jeden Falls soll auch bei grösserer Bogenzahl der Subscriptionspreis 1000 Mk. = 500 Fl. ö. W. = 50 Pfd. Sterl. = 1250 Fr. = 1250 Lire nicht übersteigen. Der Druck der Subscriptionsexemplare erfolgt von den Metallplatten selbst im Gegensatz zur jetzt üblichen Art des Ueberdrucks auf Stein.

Mozart's Werke werden zunächst nur in Partiturgestalt ausgegeben, doch behalten wir uns vor von den Werken, deren praktischer Gebrauch es wünschenswerth macht, auch die Stimmen zu veröffentlichen.

Um jedem musikalischen Bedürfnisse und Interesse zu entsprechen und die Anschaffung zu erleichtern, ist wieder die Erscheinungsweise in Lieferungen, welche abwechselnd Werke der verschiedenen Serien enthalten, in Aussicht genommen worden. Die ersten Lieferungen sind bereits erschienen und in allen geachteten Musikalienhandlungen einzusehen. Wir geben hiermit die Zusicherung, dass wir mit aller Energie das Unternehmen durchführen werden, so dass die Fertigstellung des Ganzen in wenigen Jahren zu hoffen steht.

Die Namenliste der Gönner des Unternehmens sowie der Subscribenten auf ein vollständiges Exemplar soll der Ausgabe vorgedruckt werden. Diejenigen Musikfreunde, welche durch Zahlung einer Subvention von 2000 Mk. = 1000 Fl. ö. W. sich als Förderer und Mitbegründer dieses Mozartmonumentes bethätigen, erhalten ein vollständiges Exemplar in stattlichem Einbände mit einer namentlichen gedruckten Widmung.

Nur durch die hochsinnige Unterstützung eines Ungenannten ist es uns möglich geworden diesem Unternehmen, das seiner ganzen Anlage nach gewöhnlicher Verlagsspeculation fern steht, überhaupt näher zu treten; auch jetzt noch bedürfen wir der opferfreudigen Unterstützung der Verehrer *Mozart's*, d. h. aller Kunstfreunde.

Sicherlich ist es keine vergebliche Erwartung, dass die tausend und abertausend Verehrer des Meisters, welche seinem Genius so viele Stunden heiteren, erhebenden, wehevollen Genusses verdanken, sich vereinigen werden, durch freudige Spenden für das literarisch-musikalische Monument des grossen Meisters ihren Dank abzustatten, sich selbst aber gleichzeitig einen bleibenden köstlichen Schatz zu erwerben.

Wir hoffen, dass nicht wenige Musiker und Kunstfreunde sich den Besitz der gesamten Ausgabe sichern werden, doch eröffnen wir gleichzeitig die Subscription auf die einzelnen Serien, um auch dem weniger bemittelten Musiker Gelegenheit zu geben den ihm erwünschten Antheil der Werke zu erwerben und seinen Antheil zum Ehrendenkmal *Wolfgang Amadeus Mozart's* nach Kräften beizusteuern.

Breitkopf & Härtel.